THE
Theatrical Observer;
AND
Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice."—OTHELLO.

No. 2693. *Monday, Aug.* 2, 1830. *Price* 1*d.*

"The Play's the thing!"—Ask for *Thomas's Observer.*

Haymarket Theatre.

ON Saturday evening Mrs. or Miss Evans, (we cannot tell which,) repeated the character of *Susanna*, in *The Marriage of Figaro* at this Theatre; she is a pleasing addition to the musical strength of this house. The Comedy of *Separation and Reparation* followed, and was succeeded by the new Farce of *Honest Frauds*. Mr. Horn's song of 'The deep, deep sea,' will become a favourite in our drawing-rooms. The house was full.

Adelphi Theatre.

MOZART'S Opera of *Don Juan*, *Pop; or, Sparrow Shooting*, and the Burletta of *Midas*, were the entertainments at this Theatre, on Saturday evening. During the performance of *Don Juan*, one or two persons constantly hissed the new singer, Miss Ferguson, certainly without reason; this annoyance was continued during the performance of the afterpiece, until Mr. Keeley stepped forward, and made a very proper appeal to the audience; he stated, truly, that the young lady was of some promise, and that as the hissing was confined to one or two persons, he thought it hard upon her to be thus persecuted, contrary to the general feeling of the audience. Mr. Keeley's appeal had its effect; an universal cry of "Turn them out," succeeded, and Miss Ferguson was loudly applauded to the end, her most unmanly insulters shrinking at once into the cowardly silence which might have been expected from their previous pitiful conduct. We seldom trouble ourselves about the private lives of actors, but we happen to know that Miss Ferguson is devoting herself to her profession with a most praiseworthy earnestness; that she is the principal support of a mother and the younger branches of her family, and that certainly her talents are, at least, so far above mediocrity, that they alone ought to protect her from such dastardly attacks.—The house was rather thinly attended until after second price.

Kings Theatre.

WE found on arriving at this Theatre on Saturday evening, that one of those casualties so common to our first-rate singers, had caused a change in the performances, which were to have been *Donna Caritea*, and one act of *Il Matrimonio Segreto*, but in consequence of Madame Meric Lalande being *seized* with *sudden*, and *severe* indisposition, one act of *La Cenerentola*, and two acts of *Otello* were substituted. Malibran sang with even more than her usual brilliancy, her death scene in *Otello* was extremely fine, both as a Tragical and Mu-

sical effort; the house rang with applause, she was led on by Donzelli, and took her farewell, for the season, by gracefully and repeatedly bowing her acknowledgements.

At Astley's the attractive spectacle of *The Wonderful Lamp*, and *The Fall of Algiers*, having drawn crowded houses during the last week, will be repeated throughout the present.

The Gipsy's Prophecy, Love in Two Cupboards, and *The Innkeeper's Daughter*, will be performed, this evening, at the Tottenham Street Theatre.

Vauxhall has filled every night during the past week with fashionable company; and if the season continues favorable, there can be no question but the profits of the proprietors will be more than sufficient to compensate for many years previous losses.

A younger daughter of C. Kemble's is to appear, in Comedy, early next season at Covent Garden.—Kean and Sinclair are playing at Liverpool; Vestris and Power are also there.—Miss Chester will be at one of the winter houses.—Liston is at his villa at Brompton—Miss Bartolozzi was discharged at the Insolvent Debtor's Court, on Wednesday last, without opposition.

To the Editor of The Theatrical Observer.

DEAR MR. EDITOR—just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me—I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday I visit the *Diorama*, in the Regent's Park, to see the two new and enchanting Views—Mount St. Gothard, painted by M. Daguerre, and Rheims Cathedral, by M. Bouton—these *chef d'œuvres*, in my opinion, surpass all former efforts of those great masters.

Tuesday, call in at the Royal Bazaar, 73, Oxford Street—spendidly fitted up and magnificently arranged—visit the *British Diorama*, containing four views, &c. by Stanfield, &c.—highly interesting, and always crowded. Lounged in the *Physiorama*—consists of 14 views, from all parts of the world—the arrangement, in a gallery 200 feet long, are truly unique and indescribably beautiful—here I'm an enchanted traveller, visiting all the globe in a day.

Wednesday I drop in at the Exhibition of Sculpture, Old Bond Street, to view the figures, life size, of Tam O'Shanter, Sonter Johnny, the Landlord and the Landlady—delighted beyond measure—work of that self-taught artist, James Thom—saw Tam making love to the landlady—a rich scene—the landlord's tipsey—his legs dead drunk—*pose* of figures admirable—whoever has read Burns must see them.

From thence, I wander to No. 15, Oxford Street, just to take a peep at Mr. Wilmshurst's large Picture, in enamel, of *The Tournament* of the Cloth of Gold—a most triumphant effort, inimitable execution, astonishing labour, and a most admirable hit—found the Gothic Hall crowded with visitors, of the highest class, desirous of patronising the genius of this young artist.

On Friday, I pop in to examine *Miss Linwood's* curious Needle-Work, in Leicester Square—just added other beautiful specimens of her art.

I daily, between 1 and 4, qualify Mrs. Pry's discordant notes with some harmony divine, and may be found at *The Apollonicon*, 101, St. Martin's Lane.—Market and Fishermen's Chorus, from the Opera of Masaniello, enchanting!

I nightly lounge in the lobbies—fond of adventure—observed a beautiful Sylph admiring herself in my boots—'Why, Mr. Pry,' says she, 'does a great actress resemble Warren's Jet Blacking?' 'Because she cuts a *shine*.'—I never give it up.—but I intrude, beg pardon, your's.

PAUL PRY.

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Theatre Royal, Hay-Market.

This Evening, (12th time) a new Drama, called

The Force of Nature.

Philip, Mr W. FARREN,
Count de Beauvais.....Mr VINING,
Frederick, Mr COOPER,
Servants, Messrs. Coates, V. Webster, and Barnett,
Matilda, Miss MORDAUNT,
Countess D'Harville.....Mrs FAUCIT.

After which, the Petite Comedy, in Two Acts, called

Separation & Reparation.

Baron Malamour, Mr COOPER,
Von Grotius.....(a Lawyer,)....Mr W. FARREN,
Col. Esplanade, Mr BRINDAL,
Poppinoff, (a Game Keeper,) Mr WEBSTER.
Angelique, Miss MORDAUNT,
Madame Gilderland.....Mrs GLOVER.

To which will be added, (4th time) a new Musical Farce, called

Honest Frauds.

Jack Flammerton, Mr VINING, Charles Asset, Mr BRINDAL,
Sir Gregory Gudgeon, Mr WILLIAMS, Harry Ouslow, Mr HORN,
Madrigal Merry-patch, Mr J. REEVE,
Barney O'Cag.....Mr WEBSTER, Robert.... .Mr V. WEBSTER,
Kitty O'Cag, Mrs HUMBY,
Mrs Modely.....Mrs T. HILL, Emma.....Mrs ASHTON.

To conclude with the Farce of

High Life Below Stairs.

Lovell, Mr COOPER,
Freeman, Mr BRINDAL, Tom, Mr COVENEY,
Duke's Servant, Mr VINING,
Philip, Mr THOMPSON, Kingston, Mr BISHOP,
Sir Harry's Servant, Mr WEBSTER,
Kitty, Mrs HUMBY, Cook, Mrs COVENEY,
Lady Bab's Maid, Mrs TAYLEURE,
Lady Charlotte's Maid.....Mrs T. HILL,
Chloe, Mrs W. JOHNSON.

To-morrow, She Would and She Would Not, with Honest Frauds, and Separation and Reparation.

Theatre Royal, Adelphi, Strand.

English Opera Company.

This Evening, the new Grand Romantic Opera, called

DER VAMPYR.

Freely translated from the German of Wilhelm Aug. Wolhbruck, and adapted to the Music of Heinrich Marschner.

The whole of the Music arranged by Mr. Hawes, who presides at the Piano.

CHARACTERS IN THE INTRODUCTION.

Eblis, (the Prince of Evil,) Mr O. SMITH, Marco, Mr IRWIN,
Der Vampyr, Mr H. PHILLIPS,
Alexis Zeriny, (a Hungarian Officer,) Mr T. MILLAR, 1st time,
Yanitza, (a Greek Chieftain,) Mr F. MATTHEWS.
Ianthe, (Daughter of Yanitza,)—First Time, Miss FERGUSON,

☞ A Month is supposed to elapsed between the Introduction and First Act.

CHARACTERS IN THE OPERA.

Baron Kassova, Mr THORNE, Alexis Zeriny, Mr T. MILLAR,
Count Mavrocordo, Mr H. PHILLIPS,
Wenzel.....Mr J. BLAND, Stephen Sarko.....Mr J. RUSSELL,
Michael Zips, Mr SALTER, Franz Boro, Mr G. PENSON,
Johan, Mr Fuller, Martin, (Host of the Golden Eagle,) Mr Minton.
Henrika, (Baron Kassova's Daughter,) Miss BETTS,
Suzi Boro.....Mrs C. JONES, Liska.....Miss H. CAWSE.

After which, the Musical Farce, called

'Wanted a Governess.'

Rusty, Mr BARTLEY, Captain Dashwood, Mr J. BLAND,
Theophilus Foxglove...Mr THORNE, Higginbottom...Mr SALTER,
Lucy Dashwood, Miss KELLY, Julia Malvern, Miss PINCOTT.

To conclude with, (for the 10th time,) an entirely new and original Romantic Musical Drama, called

The Skeleton Lover!

The Drama is founded on a Black Letter Tract, entitled

"The Condign Punishment of a Transilvanian Necromancer."

The MUSIC composed by Mr. G. H. RODWELL.

The Action of the Piece under the Direction of Mr O. Smith

Scenery by Messrs Tomkins and Pitt.—Dresses by Mr. Read & Mrs. Murry.

Baron Von Glowenstein, Mr BARTLEY, Ebert, Mr HUNT,
Count Rudolph.....(the Lover,).....Mr O. SMITH,
Hans Bobbs, (his Valet,) Mr KEELEY,
Balthazar Elzevir, Mr W. BENNETT, Stobel, Mr MINTON,
Bonck, (a blind Fiddler,) Mr SALTER,
Professor Poreliber, Mr IRWIN, Savoyard, Mr SANDERS,
Constance, (Daughter of Baron Glowenstein, Miss H. CAWSE,
Peretta, (Niece to Elzevir,) Mrs KEELEY,
Baroness Von Glowenstein, Mrs C. JONES, Clotilda, Mrs EAST.